

# THE Asylum

VOL. 35 NO. 4



WINTER 2017

Quarterly Journal of the Numismatic Bibliomania Society • COINBOOKS.ORG



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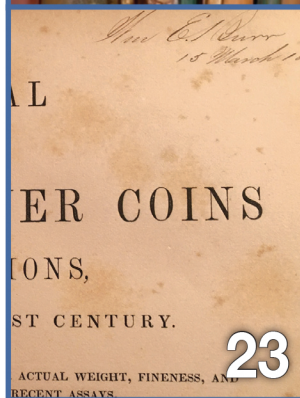
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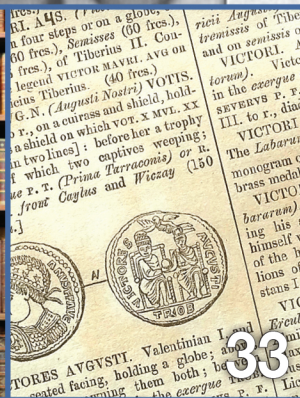
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1886–1974



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**Submissions:** *The Asylum* (ISSN 1552-1931) is published in four issues per year. Submissions should be sent to the editor at nbsasylum@gmail.com. Authors, please put your name(s) and contact information on all submitted material. All accepted manuscripts become the property of the Numismatic Bibliomania Society. For more information, please contact the editor.

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## **Deadlines for Submissions and Advertising:**

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Tom Harrison  
NBS President

## Message from the President

Greetings and welcome to the winter issue of your award-winning journal, *The Asylum*. Today, as an increasing number of collectors pursue an ever greater portion of their collecting experience online, it is vital to be mindful of the significance of our person-to-person connectivity. Unquestionably, the internet is a valuable tool for research and for bonding with fellow bibliophiles. However, it cannot replace the memories created by spending a day visiting a friend's library and recounting our collecting experiences. Nor can it replace the benefits of attending NBS sponsored events at an ANA Convention while linking up with old friends and making new acquaintances.

When long-time collectors reflect on their collecting journey, they frequently relate that the thrill of the hunt or the satisfaction of achieving a defined goal are secondary to the friendships and personal experiences enjoyed over the years. By sharing our enthusiasm for numismatic literature with fellow bibliophiles, we not only exponentially enhance our own collecting experience, but we also strengthen the foundation of our hobby. As we look forward to 2018, will you please join me in keeping a watchful eye for opportunities to build personal connections with your fellow NBS members?

May your numismatic library provide investigation, discovery and most of all, enjoyment.



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# The Nineteenth-Century Bookcase

By David D. Gladfelter

“Their condition is often tempered by dust, dirt, pollutants, weather, unknowing spouses, uncaring friends, circulating libraries, insect life, and other tortures of the damned. I have some shelves of these books, which can often be located by the olfactory senses as one first enters the library.”

-Anonymous comment about antiquarian numismatic books, in the style of Ken Lowe, appearing in the first issue of his and Myron Xenos's witty house organ, *Out on A Limb*, 1987.

In your imagination, transport yourself 117 years back in time, get out your magnifier and open your package of goodies just arrived from the Chapman Brothers' Maris sale. What references would you have at hand to consult as you examine your purchases? If you wanted to write up a newly acquired coin, token or note from that sale, where would you go for information? Or, during a few moments of free time, what books would you enjoy browsing?

Ask yourself that question the next time you use a book published between 1801 and 1900. If you have several such books, why not clear some space and put them together in company on their own shelf? Perhaps in due course you will need more than one shelf, perhaps an entire book case. To stay in character, get your case from an antique furniture shop.

What are some typical items that might belong on this old case? The choice is yours, of course. Consider the following possibilities:

## David Fanning's Top Ten

David's picks for the cornerstones of 19<sup>th</sup> century American numismatic literature were published in the February 2012 issue of *The Numismatist*. Not surprisingly, Sylvester Crosby's *The Early Coins of America* was given the number one pride of place position; in 2009, 134 years after its publication, with thousands of other competing titles appearing in the meantime, Crosby's work had slipped only one place (to second) in NBS members' survey of the all-time greatest American numismatic works of any period. Upon its publication in 1875, Crosby's book gained immediate international attention; it was the first by an American to be listed by Max von Bahrfeldt in his pioneering bibliographic journal *Literatur-Blatt* (then a supplement to the journal *Numismatische-sphragistische Anzeiger*, becoming independent in 1880). Thanks to reprints of Crosby and other Fanning choices, all of his Top Ten were in my library when his article appeared (do great minds think alike or are the choices just obvious to all?). But my priced copy of W. Elliot Woodward's 1867 Mickley sale catalog, another of David's recommendations, is an original, with its provenance right up front with the book plate and signature of Allison W. Jackman and the later ink stamp of





FIRST UNITED STATES MINT.  
PHILADELPHIA PA.

The first U.S. Mint photo plate from the November 1868 *American Journal of Numismatics*.

T. E. Leon.

Fanning's remaining choices were: Edward Maris's *Varieties of the Copper Issues of the United States Mint* (2 eds. 1869 and 1870), John W. Haseltine's *Type Table of U.S. Dollars, Half Dollars & Quarter Dollars* (1881), M. W. Dickeson's *The American Numismatist's Manual* (3 eds. 1859, 1860 and 1865), S.H. & H. Chapman's *Catalogue of the ... Collection .. of the Late Charles I. Bushnell* (1882), J. F. Loubat's *The Medallic History of The United States of America, 1776-1876* (1<sup>st</sup> 2 eds., 2 vols., 1878, 1880), Joseph B. Felt's *An Historical Account of Massachusetts Currency* (1839), the periodical *American Journal of Numismatics* beginning in 1866 under auspices of the American Numismatic and Archæological Society, and E. J. Attinelli's *Numisgraphics* (1876).

### Elvira Clain-Stefanelli's All-Stars

In her 1985 *Numismatic Bibliography* containing more than 18,000 titles, the compiler marked "works which are considered fundamental" with an asterisk, including those published in the 19<sup>th</sup> century that have withstood the test of time. So consider adding some of these foundational works to your book case, such as: The Rev. Rogers Ruding's posthumously published *Annals of the Coinage of Great Britain and Its Dependencies* (3<sup>rd</sup> ed., 3 vols., 1840, C-S 9708\*); Leodegar Coraggioni's *Münzgeschichte der Schweiz* (1896, C-S 11667\*) (of particular interest because of my Swiss origins); Loubat (C-S 15073\*) (also a Fanning choice); Charles I. Bushnell's *An Arrangement of Tradesmen's Cards, Political Tokens, also, Election Medals, Medalets, &c., Current in the United States of America* (1858, C-S 13993\*) (short but good); Barclay V. Head's *Historia Numorum: A Manual of Greek Numismatics* (1<sup>st</sup> ed., 1887, C-S 1832\*) (the asterisk is given for the second edition of 1911, but as Fanning has recently pointed out, some portions of the first "of very great importance" were omitted from the second, and only the first appeared in the 19<sup>th</sup> century); *Trésor de Numismatique et de Glyptique*, edited by Paul Delaroche, Henriquel Dupont and Charles Lenormant (20 vols., 1834-1858, C-S 14551\*) (consisting of more than 1,000 plates engraved by a process invented by Achille Collas; pick a representative volume, the set rarely appears in toto); Charles Wyllys Betts's *American Colonial History Illustrated by Contemporary Medals* (1894, C-S 15015\*) (published posthumously).

And, of course, Crosby (C-S 12115\*).

### Books Containing Pre-Photographic Numismatic Illustrations

Prior to the invention of photography and photographic printing, numismatic works were often illustrated by engraved plates. Volume 3 of the Ruding treatise cited above consists entirely of engraved plates, as does the entire *Trésor* series. Popular guides of the time also include engraved plates, such as those by H. Noel Humphreys in the 1850s and by J. B. A. A. Barthelémy in the 1860s (separate plate volume). Such plates, of varying quality and fidelity, may be found in many other 19<sup>th</sup> century numismatic books.

Joseph Saxton, employed as a mechanic by the U. S. Mint, developed a medal-ruling machine in competition with Achille Collas and used it to illustrate the Mint-published *Manual of Gold and Silver Coins of All Nations* (1842) by Jacob R. Eckfeldt and William E. Du Bois. The advent of photography a decade or so later rendered Saxton's process, as well as Collas's, obsolete. But their illustration plates remain for

today's collectors of "19<sup>th</sup> centuriana"—you, dear readers, and me—to enjoy.

A more elaborate form of pre-photographic numismatic illustration was use of embossed images. After the appearance of Thomason's *Medallic Bible* in the 1830s using such images, a process was developed in Leipzig whereby metallic inks (which actually toned, just like the coins) were applied to the embossed images. See Kirby Brown's articles about embossed coin books in this journal. Ferdinand Fliessbach's *Münzsammlung* (1856) and H. P. Skelton's *Current Gold and Silver Coins* (1862) each have well over 100 embossed coin plates. James Ross Snowden's *A Description of Ancient and Modern Coins, in the Cabinet Collection at the Mint of the United States* (1860) contains a set of 27 embossed coin plates made in Philadelphia. These plates were modified and used to illustrate *The American Bond Detector* (2 eds., 1869 and 1871), an apparent joint venture by Nehemiah George Ordway and Laban Heath. The modification consisted of combining three Snowden plates into a single *Detector* plate, for a total of 9.

### **Early Photographically Illustrated Works**

As photographic and photolithographic processes became commercially available, they were quickly adapted for numismatic illustration. By November, 1868, a photo of the first United States Mint appeared in the *American Journal of Numismatics*, followed five months later by the historic J.N.T. Levick plate illustrating S.S. Crosby's article, "The United States Cents of 1793." The photographic plates in Crosby's *Early Coins* were produced under the "Heliochrome Patent", and the collotype process, used into the 20<sup>th</sup> century, was employed by Woodward in the late 1880s to produce the ultra-rare plates in his four Vicksburg sales. The plate in Edward Maris's *A Historical Sketch of the Coins of New Jersey* (1881), made from a combination of electrotypes and genuine coins, is like a numismatic Twister game, with its long-reaching obverse and reverse die connections. By 1885, halftone illustrations in George G. Evans's series of illustrated histories of the U.S. Mint had superseded the line drawings in the similar series of his forerunner, A. M. Smith.

### **Bank Note Vignette Proof Books**

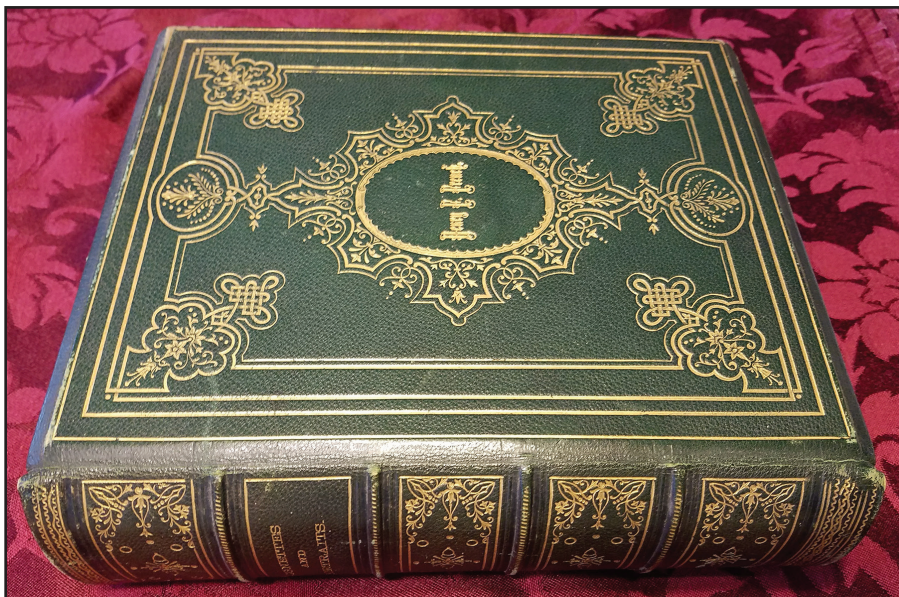
Largely during the U. S. Grant administration (1869-1877), the Bureau of Engraving and Printing caused sumptuous leather-bound books of vignettes and portraits engraved by its staff to be made up for presentation to dignitaries and friends, many with the recipients' names stamped in gilt on the cover. The late Raphael Ellenbogen, after surveying collectors and institutional libraries, specifically described 47 such BEP presentation books in this journal and estimated that approximately 100 may exist. One or more of these books make for enjoyable browsing with the aid of a loupe, especially for a paper money collector since they contain vignettes actually used on U.S. and obsolete currency. My library includes books presented to a Grant administration official, Henry F. French, assistant secretary of the Treasury, and to the wife of another, Mrs. Edwards (Margaretta) Pierrepont, whose husband was Grant's attorney general. Similar to, but much rarer than, the BEP proof books are those prepared by private bank note firms, including the American and National Bank Note Companies, at about the same time.



## **Books and Periodicals on Counterfeit Detection**

One of the earliest periodical publishers of bank note reporters and counterfeit detectors was Robert T. Bicknell of Philadelphia. Beginning in 1830 and continuing until the 1860s under his son, Charles, *Bicknell's Reporter* (appearing under varying titles and on varying publication schedules) was relied upon by businesses not only for rates of discount on circulating genuine bank notes, but also for descriptions of counterfeit and altered notes. Collectors today use them to distinguish counterfeits from genuine notes in their collections. Many such detectors were published under varying auspices, such as John Thompson, Mahlon Day and Edward M. Hodges, mostly in newspaper or magazine formats.

After passage of the National Banking Act in 1863, the focus of the counterfeit detectors shifted from state bank issues to Federal issues. Laban Heath & Co. of Boston was the leading publisher, issuing many editions of *Heath's Infallible Counterfeit Detector at Sight* in two hard cover formats, the Banking and Counting House Edition and the smaller, more common Pocket Edition. These books included partially defaced images of genuine Treasury notes, obtained by special arrangement with the Government, along with images printed from captured counterfeit plates, together with written instructions on how to distinguish genuine features such as lathe work, vignettes and solid print from counterfeit ones. The Heath detectors went through numerous editions over a 24 year span. The leading reference on them is by Eric P. Newman in the *American Numismatic Association Centennial Anthology*. The *American Bond Detector*, mentioned above, has 22 finely engraved plates of U.S. bonds and bond elements, with defacements as in the Heath detectors. Following a description of the securities are descriptions of the three known counterfeited bonds, and a men-



Henry F. French presentation book of vignettes and portraits

tion that some coupons of a \$100 bond issue had also been counterfeited.

Not to be overlooked in the counterfeit detection genre is W. L. Ormsby's *A Description of the Present System of Bank Note Engraving* (1852). Ormsby, himself a bank note engraver, wrote this book for the general reader, by way of presenting basic information about how bank notes are engraved and printed, what defects in the process are most easily exploited by counterfeiters, and how best to produce "counterfeit-resistant" bank notes (as one single wall-to-wall design rather than as a design made up of a combination of elements). Ormsby admits that no design can be counterfeit-proof: "The idea that one man can execute any thing either by machinery, or by hand, that another cannot imitate, is absurd." The book contains 13 plates. It is rare, but was reprinted serially with reduced plates in the *Essay-Proof Journal* in 1957-58.

## **Engravers' Product Catalogs**

In 1900 the die sinking establishment of Ludwig Christoph Lauer in Nürnberg issued a product catalog, or "Musterkarte," in a folio containing 179 fine photographic plates illustrating 1,660 medals for sale in bronze and silver, with a price list. Within my particular folio happens to be the original, possibly unique, first folio of 52 plates and its index, published in 1890 and listed by Bahrfeldt that year. The plates are printed in shades of brown, gray, green, blue and violet as well as black, by a process that does not appear to use a halftone screen. Plate 73, showing four medals of the World's Columbian Exposition in Chicago, is of particular interest to American collectors.

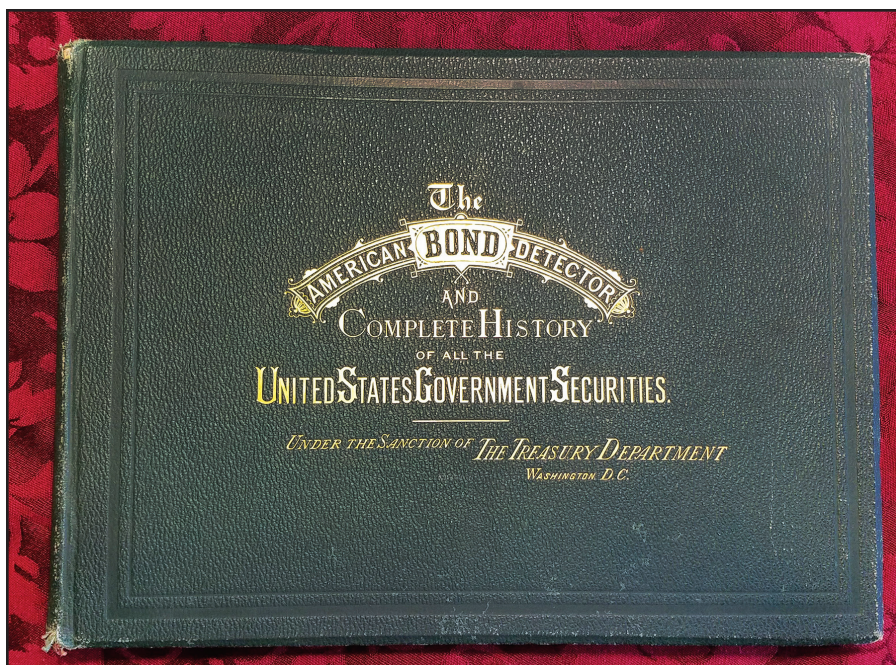
Some American product catalogs from the 1800s include those of Ferd. Mayer & Co., lithographers, 96 Fulton St., New York, 79 plates, undated (c. 1862-1863) (later to become the address of the American Numismatic Society); Hatch & Co., lithographers, 29 William St., New York, 78 plates, undated (c. 1863); Snyder, Black & Sturn, lithographers, 92 William St., New York, 60 plates, undated (c. 1863); Whitehead & Hoag Co., badge and emblem makers, 161-163 Washington St., Newark, 56 pages, undated (c. 1895).

## **Mint Reports**

I admit to finding mint reports to be dull and deadly reading, but the *Twenty-Fourth Annual Report of the Director of the Mint to the Secretary of the Treasury for the Fiscal Year Ended June 30, 1896* (1897) is a notable exception because of the inclusion of four illustrated essays specially written by U. S. Mint officials on mint processes. The authors are D. K. Tuttle, melter and refiner; Jacob B. Eckfeldt, assayer; William E. Morgan, coiner, and Charles E. Barber, engraver.

## **Books About Banking**

Few U. S. bank histories were published before the 20<sup>th</sup> century, but one to consider is Lawrence Lewis, Jr.'s *A History of the Bank of North America* (1882). BNA was the first bank to be chartered in the USA and played a critical role in "sustain[ing] the feeble credit of [the Continental] Congress." It was organized pursuant to an ordinance of the Continental Congress, but because of doubts about the validity of the ordinance, the bank applied for and received a charter from the State of Pennsylvania in 1782. Due to strong conflicting public views for and against banks, the charter was repealed and then reinstated. According to Lewis, the bank's accounts "were all kept in Mexi-



can dollars and ninetieth parts thereof.”

In England an unusual book about bank operations was published in 1853 by J. W. Gilbart, general manager of the London & Westminster Bank. Gilbart had offered a prize of £100 to the author of the essay judged best on the topic: “In what way can any of the articles collected at the Industrial Exhibition of 1851 be rendered especially serviceable to the interests of ‘Practical Banking?’” The winner was Granville Sharp, an accountant at a bank in Norwich, England. His essay was published serially in the *Bankers’ Magazine* before appearing in book form the following year. The book runs to 356 printed pages with 104 exhibits, and covers every modern contrivance that a bank may need, from business forms and negotiable instruments to printing presses, stoves and lavatories. Its information, although obsolete for today’s “practical banker,” remains a trove for the business historian.

### Auction Catalogs

The importance of this category of literature is borne out by the inclusion of three catalogs in Fanning’s top ten list. The choices one makes in this area of literature are dictated by personal collecting preferences. One could seek to acquire plated catalogs, priced and named catalogs, catalogs containing particular numismatic material, catalogs of famous collections, or just a type set of one catalog issued by each of the 19 auction houses active during the period as listed by John Adams in *United States Numismatic Literature*, Vol. 1.

### Historical and Biographical References

Into this category fall William G. Sumner’s *A History of American Currency* (1874)



and his *The Financier and Finances of the American Revolution* (1891) (a biography of Robert Morris), Lewis's history of the BNA previously mentioned, Samuel Breck's *Historical Sketch of Continental Paper Money* (1863) (a reprint of an 1843 paper), William M. Gouge's *A Short History of Paper Money and Banking in the United States* (1833), John H. Hickcox's *An Historical Account of American Coinage* (1858), Henry Phillips, Jr.'s *Historical Sketches of the Paper Currency of the American Colonies* (2 vols., 1865 and 1866), and "The Diaries of John Hull, Mint-Master and Treasurer of the Colony of Massachusetts Bay" published in *Transactions and Collections of the American Antiquarian Society*, Vol. III (1857).

### City and Business Directories

Useful for research on token and scrip issuers, many of these can now be found on line, but frequently consulted home town and big city directories are convenient to have in printed form, and their advertisements are amusing. My oldest is Longworth's 1827 New York directory, issued when die sinkers had shops in lower Manhattan. The leading reference on them is Dorothea N. Spear's *Bibliography of American Directories through 1860*.

Space on the old book case is limited, so original editions in original or contemporary bindings get first dibs on a place in this library-within-a-library. It looks and plays the part. It's my working museum.





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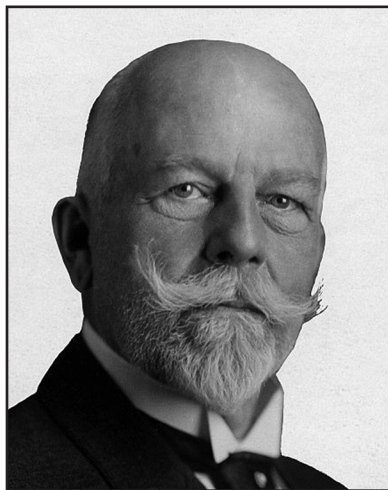


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# Off the Shelf: Max von Bahrfeldt

by David F. Fanning

Numismatics has seen its share of notorious people. The history of the field has revealed a number of people who have been thieves, counterfeiters, smugglers, con artists, even murderers. In some cases, these people have been notable figures in our little world—authors and authorities, market-makers and promoters. Rarely, however, has outstanding numismatic ability combined with appalling criminal charges to the extent found in German numismatist Max von Bahrfeldt, arguably the greatest scholar ever in the field of Roman Republican coinage, who was sentenced to death in absentia in 1925 for war crimes associated with the atrocities that took place in the Belgian city of Charleroi during the opening weeks of the First World War.

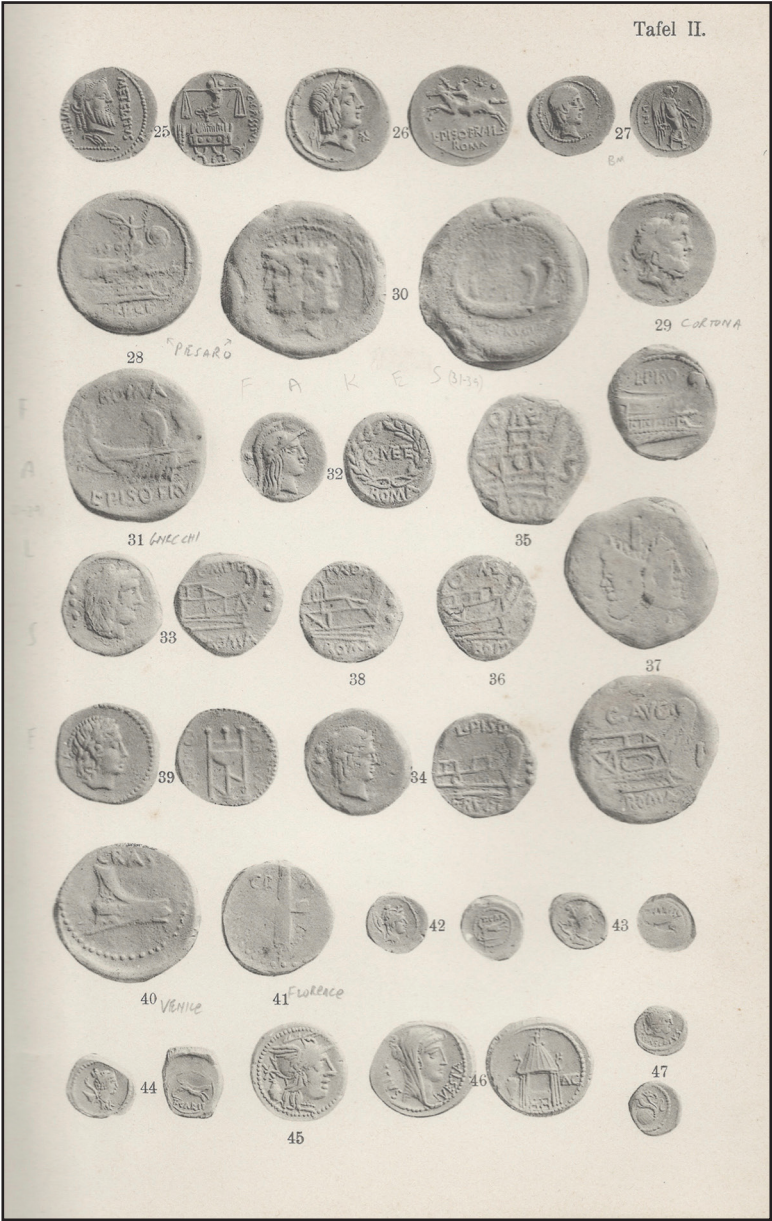


Max von Bahrfeldt (1856–1936).

Max Ferdinand Bahrfeldt was born on February 6, 1856 in Willmine, in the Uckermark region of Brandenburg-Prussia. While in his youth, he joined the Imperial German Army, becoming an officer in his teens. He pursued university studies while continuing his military career, being promoted to *Oberst* (equivalent to Colonel) in 1904, *Generalmajor* in 1908 and *Generalleutnant* in 1913. In 1911, he was awarded an honorary doctorate by the University of Giessen and in 1913 he was ennobled, at which time his name became *von Bahrfeldt*.<sup>1</sup>

Bahrfeldt was an accomplished numismatist, whose systematic and scientific approach has ensured the continued relevance of his work. His most important publications were in the field of Roman Republican coinage, where he is most famous for his revision of Babelon's 1885 *Description historique et chronologique des monnaies de la République romaine*.<sup>2</sup> This work,<sup>3</sup> published serially over a period of twenty years in the *Numismatische Zeitschrift*, remained the landmark study of the subject until Michael Crawford's publications half a century later.<sup>4</sup> Other book-length studies by Bahrfeldt on Roman Republican coins include *Le monete romano-campane*,<sup>5</sup> *Die römisch-sicilischen Münzen aus der Zeit der Republik*,<sup>6</sup> and *Die römische Goldmünzenprägung während der Republik und unter Augustus*.<sup>7</sup> A list of his articles would require dozens of entries.

In addition to his work on Roman Republican coins, Bahrfeldt was keenly interested in the coinages of Lower Saxony. Among his earliest publications was a short book on the coins of Stade.<sup>8</sup> From 1927 through 1930, he published four massive volumes comprising the *Niedersächsisches Münzarchiv*.<sup>9</sup> A comprehensive study of the coins of Hildesheim was published posthumously with Heinrich Buck.<sup>10</sup> As with



Bahrfeldt's *Nachträge und Berichtigungen* to Babelon's classic study entirely re-configured the chronology of the coinage of the Roman Republic and provided the framework upon which most subsequent research in this area has been conducted.



his prodigious output on Roman coins, a list of his articles on German numismatics would be quite lengthy.

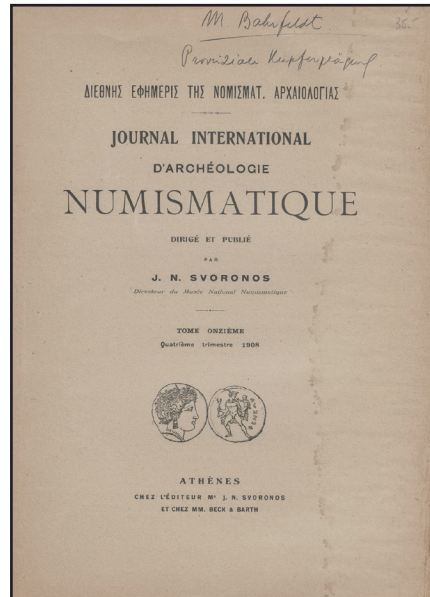
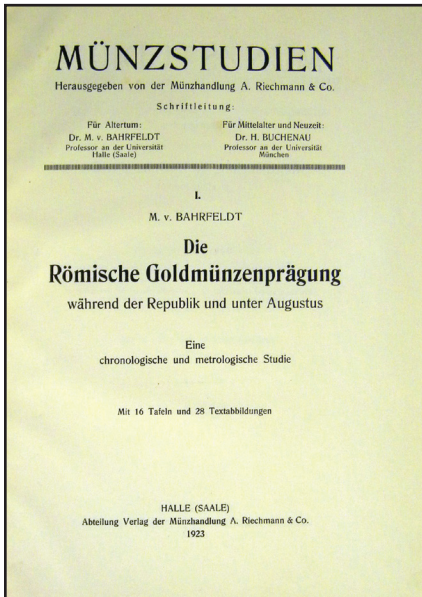
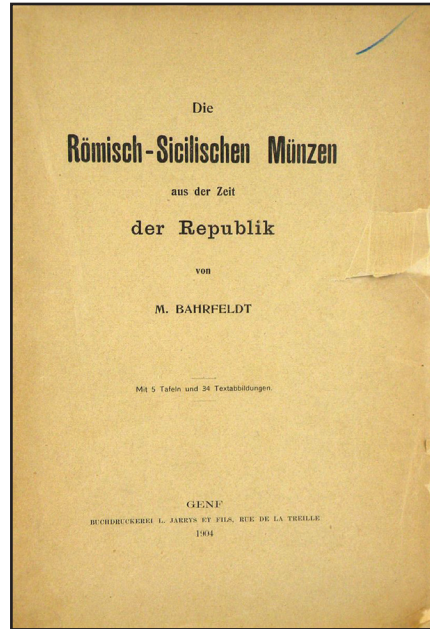
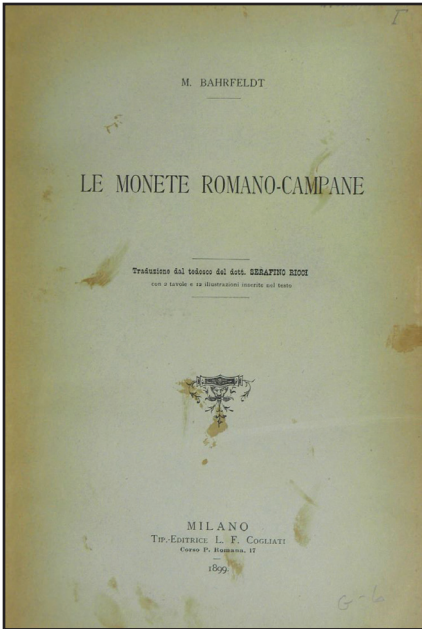
Bahrfeldt also performed significant work as an editor. Perhaps most importantly (certainly from a bibliophilic point of view), he was the founding editor of the *Numismatisches Literatur-Blatt*, an enormously important periodical providing abstracts and information on recently published works in numismatics.<sup>11</sup> At first, it ran as supplement to the *Numismatisch-sphragistischer Anzeiger*.<sup>12</sup> As a stand-alone publication, it ran for 369 numbers between 1880 and 1939, with Bahrfeldt serving as the editor for over fifty years (Richard Gaettens took over the publication after Bahrfeldt's death in 1936, but the journal ceased publication when Germany went to war in September 1939).<sup>13</sup> Its role was taken up by the American Numismatic Society, which began issuing its similar publication, *Numismatic Literature*, in 1947.

Bahrfeldt helped bring a number of other works to publication. In 1883, he edited Karl Samwer's *Geschichte des älteren römischen Münzwesens*,<sup>14</sup> a collaboration brought about by the fact that Samwer was his father-in-law, Bahrfeldt having married Elisabeth Mary Charlotte Samwer in 1878. He edited the Numismatischen Gesellschaft zu Halle's 1925 *Münzforschertag* proceedings<sup>15</sup> and, in 1929, edited an excellent memorial volume for Ernst Justus Haeberlin,<sup>16</sup> a colleague of Bahrfeldt's in the field of Roman Republican coins.

As mentioned, Bahrfeldt was an officer in the Imperial Germany Army and had progressed to the rank of General by 1908. Promoted in 1913, Bahrfeldt was given command of the 19th Division of the X Reserve Corps upon the outbreak of World War I in August 1914. As part of the initial German offensive into France, Germany demanded passage through Belgium, which was refused; Great Britain formed an alliance with Belgium to protect it in the event of a German invasion. This led to Germany's expansion of their declaration of war to include Belgium, which they immediately invaded. On 22 August, Bahrfeldt's forces encountered heavy resistance outside the city of Charleroi:

The advance of X Reserve Corps' other division—19th Reserve Division—ground to a halt in the suburbs of Charleroi, which had been systematically equipped for defence. This formation's foremost units became entangled in intense street fighting during which each house had to be stormed before the fanatical resistance of the town's inhabitants was broken. The division's commander, Generalleutnant von Bahrfeldt, doubted that, given these circumstances, the formation could continue toward Charleroi, for that would entail violent fighting and heavy losses, all of which would preclude reaching the Sambre before nightfall. In accordance with Army Headquarters orders, Bahrfeldt therefore turned his division east toward Montignies-sur-Sambre.<sup>17</sup>

The above is from translations of the official German records of the war, *Der Weltkrieg*, which were published between 1925 and 1944 and are largely based on archival records subsequently destroyed during the Second World War. Charleroi was captured by the Germans after heavy fighting. There was little distinction made between civilian and military participants. According to Jack Sheldon's *The German Army on the Western Front*, "wild shooting led to the deaths of numerous civilians, not all



Bahrfeldt's many publications on Roman numismatics included: (clockwise from top left) *Le monete romano-campane* (1899); *Die römisch-sicilischen Münzen aus der Zeit der Republik* (1904); *Provinziale Kupferprägung aus dem Ende der römischen Republik* (1908); and *Die römische Goldmünzenprägung während der Republik und unter Augustus* (1923).

of whom appear to have been actively engaged in firing at the German troops. Bahrfeldt flatly denied that he had either ordered civilians to be shot out of hand or buildings to be set on fire.<sup>18</sup> The German Reichsgericht authorities at Leipzig investigated Bahrfeldt after the war and cleared him of any charges in 1923.<sup>19</sup> Nevertheless, he was convicted in absentia by a Belgian court in October 1925 of 29 murders, as well as on charges of incitement and theft, and sentenced to death. Bahrfeldt learned of his conviction by reading about it in the October 10, 1925 issue of the *Halle Volkszeitung*.<sup>20</sup>

Bahrfeldt had been promoted to General of the Infantry in June 1915. John Kleeberg has noted that Bahrfeldt was retired from the military in April 1916; that this occurred in the middle of a war may imply that the German Army wished to be rid of him for some reason.<sup>21</sup> The proceedings of both the Reichsgericht and Belgian trials are beyond the scope of this short article, but would seem to be potentially fruitful areas of research into Bahrfeldt's conduct.

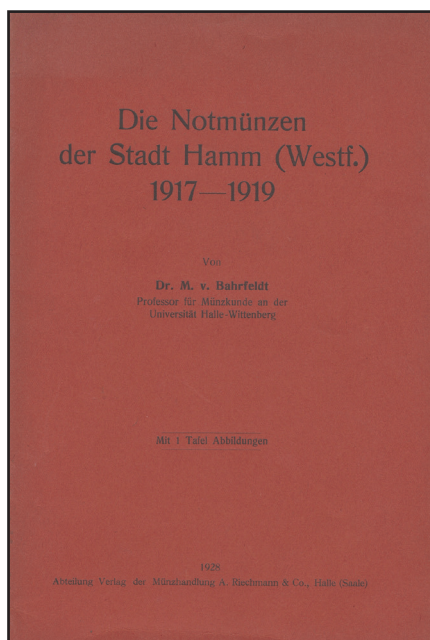
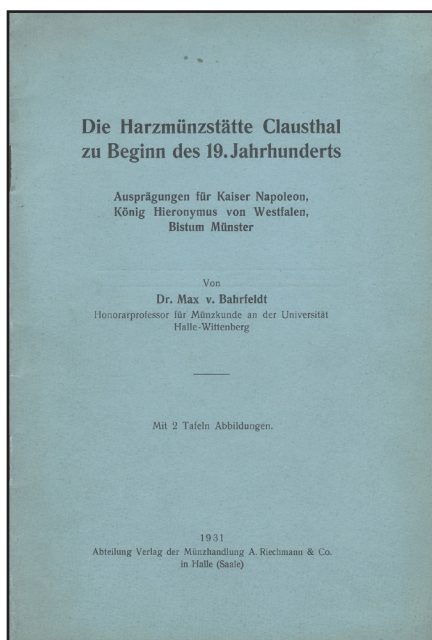
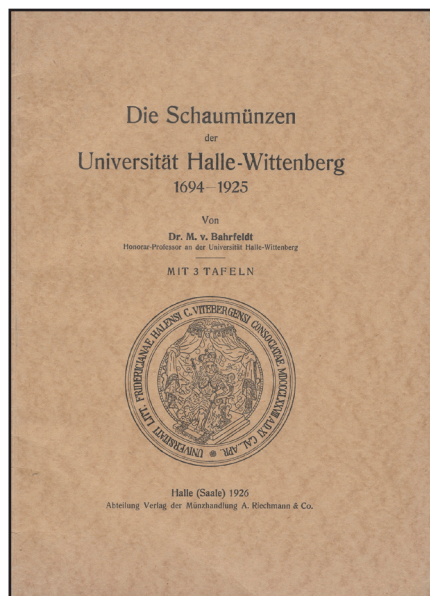
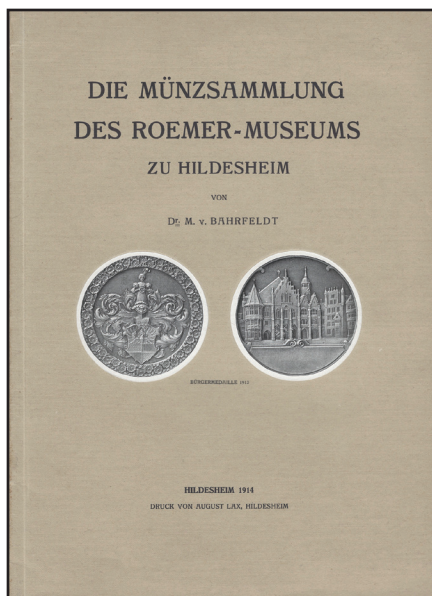
After leaving the Army, Bahrfeldt joined the newly formed Deutsche Vaterlandspartei, a right-wing nationalist party with *völkisch* leanings. When the party was disbanded in the aftermath of the 1918 revolution, Bahrfeldt switched his allegiance to the Deutschnationale Volkspartei (DNVP), a similar conservative party that at first focused on restoring the German monarchy and later cooperated with the Nationalsozialistische Deutsche Arbeiterpartei (NSDAP)—the Nazi Party—supporting Hitler's being named Chancellor in 1933. Bahrfeldt was also a member of Der Stahlhelm ("the Steel Helmet"), one of several paramilitary organizations that were eventually subsumed into the Nazi's SA (Sturmabteilung) organization. Bahrfeldt, by this time in his seventies, joined the SA Reserve.<sup>22</sup>

Viennese numismatist Karl Pink, in his obituary for Bahrfeldt, credited him with giving the chronology of Roman Republican coins a solid foundation.<sup>23</sup> Michael Crawford has been quite vocal in his praise of Bahrfeldt's numismatic work, just as he has been rather critical of Edward Sydenham's.<sup>24</sup> Indeed, it has been suggested that the use of Sydenham over Bahrfeldt, particularly by British numismatists, had more to do with antipathy to Bahrfeldt's politics and war record than to his skills as a numismatist.<sup>25</sup> Those of us interested in the field of numismatic literature also find much of value in the *Numismatisches Literatur-Blatt*. The questions regarding Bahrfeldt's ac-



General Max von Bahrfeldt in uniform.





A few of Bahrfeldt's numerous monographs on German numismatics: (clockwise from top left) *Die Münzsammlung des Roemer-Museums zu Hildesheim* (1914); *Die Schaumünzen der Universität Halle-Wittenberg 1694–1925* (1926); *Die Notmünzen der Stadt Hamm (Westf.) 1917–1919* (1928); and *Die Harzmünzstätte Clausthal zu Beginn des 19. Jahrhunderts* (1931).

tions in Belgium are troubling; his personal politics were frankly odious. But one can join with Pink's sentiment when he wrote, "Let us hope that at least his life's work, the *Numismatisches Literatur-Blatt*, which is so important to us, will continue to exist."<sup>26</sup> While that periodical has not been published since 1939, the model it established is continued in various ways today.



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4. Especially Crawford's *Roman Republican Coinage* (London: Cambridge University Press, 1974).
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— 2565 —

# Numismatisches Literatur-Blatt

— 49. Jahrgang 1932 —

Herausgeber: Prof. Dr. Max von Bahrfeldt

in Halle (Saale), Zinksgartenstr. 2

Verlag: A. Riechmann & Co. in Halle (Saale), Sophienstr. 36

Nr. 314/316.

Ausgegeben im Januar

1932.

## An die Leser des Numismatischen Literatur-Blattes!

Mit dem Jahre 1932 tritt mein Blatt in seinen 49. Jahrgang ein. Wenn der geneigte Leser die letzten 10 oder 20 Nummern durchblättert, so wird er erstaunt sein über die Fülle der erschienenen und angezeigten Arbeiten, nicht nur der selbständigen Studien oder der rein numismatischen Veröffentlichungen in irgendwelchen historischen oder lokalen Zeitschriften, sondern vor allem auch solcher archäologischen, kultur- und wirtschaftsgeschichtlichen Abhandlungen, in denen die Münzen in weitestem Umfange als Quellen herangezogen worden sind. Das ist für die Münzkunde eine höchst erfreuliche Erscheinung. Durch Gewinnung sehr geschätzter Mitarbeiter, die mir neue Erscheinungen und zuweilen auch an ganz versteckter Stelle abgedruckte Arbeiten mitteilten und durch die mir in meiner Stellung als Professor für Münzkunde an der Universität Halle-Wittenberg erleichterte Einsichtnahme in alle Neuerscheinungen war es mir möglich, den Leser auf zahlreiche Abhandlungen hinzuweisen, die er in anderen numismatischen Zeitschriften vergeblich suchen wird, bei denen die Besprechung neuer Literatur naturgemäß nur einen Anhang bilden kann. Ich bin hochofret durch die mir häufig ausgesprochene Versicherung, daß das Numismatische Literatur-Blatt dem Schreiber bei seinen Arbeiten als Quellennachweis sehr nützlich gewesen sei und daß jede Nummer immer mit Ungeduld erwartet würde. Das veranlaßt mich nun aber meinerseits mit der Bitte an die Leser heranzutreten, mir von Neuerscheinungen, die ihnen bekannt werden, baldigst Mitteilung zu machen und sich nicht etwa durch die Annahme abhalten zu lassen, daß ich davon gewiß schon längst Kenntnis hätte. Ich erbitte also von meinen Lesern

Mitarbeiterschaft,

von den Herausgebern nichtnumismatischer Zeitschriften, Jahrbüchern und dergl., vor allem aber auch von den Verlegern solcher Werke, in denen die Münzkunde eine Rolle als Quelle spielt, eine etwas geringere Zurückhaltung in der Überweisung von Besprechungsexempla-

The influential *Numismatisches Literatur-Blatt*, published and written almost entirely by Bahrfeldt, provided reviews and general information on numismatic publications for over fifty years.



- Laurier Univ. Press, 2013), based on translations by Wilhelm J. Kiesselbach.
18. Sheldon, Jack, *The German Army on the Western Front: 1915* (Barnsley, 2012). Bahrfeldt is quoted elsewhere as stating: "Ich habe weder einen Einwohner erschossen noch auch Häuser in Brand gesteckt. Die wider alles Völkerrecht und mit der Waffe in der Hand uns entgegengetretenen Banditen sind erschossen worden und haben nur ihren gerechten Lohn erhalten. Die von den Freischützen besetzten Häuser, aus denen geschossen war, sind in Brand gesetzt worden" ("I have neither shot a resident nor set houses on fire. The bandits, who were opposed to all international law and with weapons in hand, have been shot, and have only received their just wages. The houses occupied by the snipers who had been shot were set on fire"); original quoted in Helmut Borth, *Antiterrortraining in den Schwarzen Bergen: Geschichten mit Geschichte aus der Uckermark* (Norderstedt, 2016), page 66.
  19. Borth, op. cit., page 64.
  20. Toppe, Andreas, *Militär und Kriegsvölkerrecht: Rechtsnorm, Fachdiskurs und Kriegspraxis in Deutschland 1899-1940* (Berlin: Walter de Gruyter, Herausgegeben in Verbindung mit dem Institut für Zeitgeschichte München-Berlin, 2008), page 136.
  21. Kleeberg, John, "On Max von Bahrfeldt," *The E-Sylum*, Vol. VIII, No. 4 (Jan. 23, 2005), Article 22.
  22. Martin-Luther-Universität Halle-Wittenberg, "Max von Bahrfeldt," *Catalogus Professorum Halensis*.
  23. Pink, Karl, "Max von Bahrfeldt," *Numismatische Zeitschrift*, 69. Band (Wien, 1936), page 95.
  24. Crawford, M.H., *Roman Republican Coin Hoards* (London: Royal Numismatic Society, 1969), pages 1–3.
  25. Kleeberg, op. cit.
  26. Pink, op. cit.: "Hoffen wir, daß wenigstens sein Lebenswerk, das für uns so wichtige *Numismatische Literaturblatt*, weiter bestehen wird."





# Flashback

George Kolbe shared this letter written while stockpiling ammunition for a roast of Frank Van Zandt as outgoing president of the Rochester Numismatic Association.



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March 7, 2000

Jerry Muhl  
50 Rogers Parkway  
Rochester, NY 14617

Dear Jerry,

Finally, I am responding to your telephone message regarding a "story" about our mutual friend Frank Van Zandt. I know he is very much looking forward to your presentation next month. I've known Frank over ten years and have met him several times, in New York City, here in California, and at several ANA Conventions. We also regularly visit by telephone.

I've long thought that coin collectors, as a class, are basically crazy, that book collectors are even more loony, and that, when you combine the two, you are really in trouble. I have collected coins and loved books since I was a child, earn my livelihood dealing with book-crazed coin collectors – and freely admit that I am the nuttiest of the bunch.

Frank is a collectors' collector. I've not had the good fortune to visit him in Livonia though it sounds like his home is more of a museum. His appetite for important numismatic literature is omnivorous. He is interested in EVERYTHING and he ACTUALLY READS the books he buys, even when he acquires hundred-volume runs of numismatic periodicals. He is an amazing bibliophile. Often, after he has read a book or a multi-volume publication, he will sell it. Part of this, I think, is self-preservation. I have met Frank's fine wife Barbara, who seems to have the patience of Job, but if Frank did not part with books from time to time, there would not be room for the three of them (Frank, Barbara, and THE BOOKS). And now he has embarked on enriching his library on New York history!

Frank cannot be accused of being fastidious. I have been able to reconstruct whole menus from trace evidence remaining on some of the books he has sent me to sell. We have shared a hotel room on occasion, and once I recall finding coin purchases in a drawer and a pair of jockey shorts on the bathroom floor after his "hurricane" departure (he did not get back the jockey shorts).

I wish I could be there with you next month.

Regards,

Share your own photo and story from NBS history by sending it to [nbsasylum@gmail.com](mailto:nbsasylum@gmail.com).

# ASSOCIATIONS

## *Autographs • Annotations • Inscriptions*

### William E. Burr's Jacob Eckfeldt-Inscribed Copy of *A Manual of Gold and Silver Coins of All Nations*

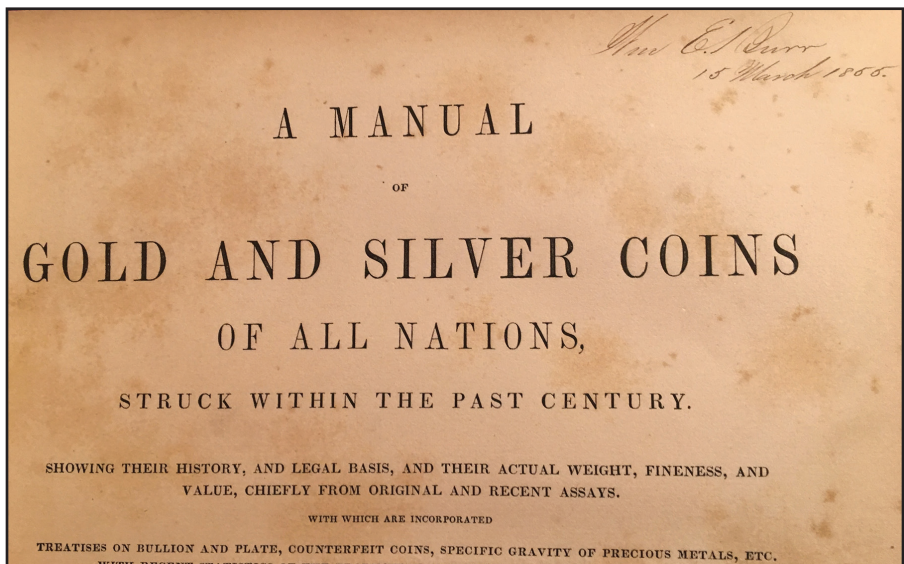
By Joel J. Orosz

Inscriptions, even brief ones, are often remarkably revealing about both inscriber and inscribee. Such is indubitably the case with the terse inscription by Jacob Reese Eckfeldt to William E. Burr, in Burr's copy of the book that Eckfeldt co-authored with William E. DuBois, *A Manual of Gold and Silver Coins of all Nations, Struck Within the Past Century*. Eckfeldt's inscription, found on the inside front cover, packs a large volume of information into an economical selection of verbiage:

To William E. Burr  
Teller, Bank of Ky.  
From J. R. Eckfeldt

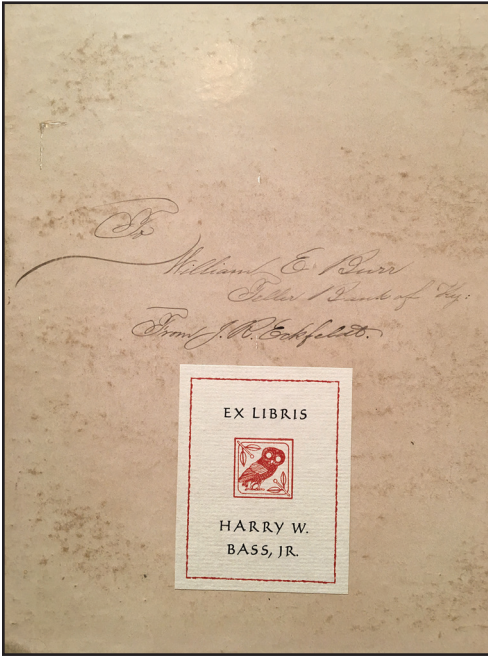
Although *A Manual of Gold and Silver Coins* was published in 1842, it seems that this particular volume was a later acquisition, for Burr dated his copy on "15 March 1855."

Jacob Eckfeldt and William DuBois deserve the gratitude of all American numismatists for their achievement in researching, writing, and publishing *A Manual of*



William E. Burr's signature on the title page of the *Manual*, signed on March 15, 1855.





Jacob Eckfeldt's inscription to Burr in the inside front cover, with Harry Bass's George Frederick Kolbe-designed bookplate just below.

*Gold and Silver Coins.* Although British and European coin references appeared with some frequency during the first decades of the 19<sup>th</sup> century, there was a dearth of home-grown publications for the American collector. As George Evans noted in *The Illustrated History of the United States Mint*, Eckfeldt and DuBois took a leap of faith in researching and writing their *Manual*: “This was a work of very great labor, and from its expense, of some risk also to the authors.” The labor is self-evident, but one wonders just how much financial risk the authors accepted; by the early 1840s, retired Chief Coiner Adam Eckfeldt was a man of substance, and owner of much revenue-generating property throughout Philadelphia. Chances are good that Adam underwrote the publishing exploits of his son (Jacob) and son-in-law (William).

If so, Adam invested wisely. When the Eckfeldt-DuBois *Manual* was published by the Assay Department of the Mint (Jacob, Assayer; William, Assistant Assayer), it marked an encouraging beginning for American numismatic literature. Its impressive quarto format covered, as advertised, the coins of all nations struck since the early 1740s. That alone was unprecedented for an American numismatic publication, but it was the illustrations that made the volume truly impressive. The authors made use of nearly every reproduction technology at their disposal—daguerreotype photography, electrotyping, and the medal ruling machine created by Mint colleague Joseph Saxton, to render faithful depictions of coins—sixteen plates full of them—including the first illustration of an 1804 dollar. Not to be overlooked is the frontispiece showing the second Philadelphia Mint in all of its Greek Revival glory.

The pioneering reign of *A Manual of Gold and Silver Coins of All Nations* as Amer-

ica's ultimate coin reference was bound to be limited. In 1859, Dr. Montroville Wilson Dickeson brought out his encyclopedic *American Numismatical Manual*, which rendered the American section of the Eckfeldt-DuBois volume obsolete (although collectors used it as a foreign coin reference for the rest of the 19<sup>th</sup> century). But all of this was in the future in 1855, for when Burr added this inscribed copy of *A Manual of Gold and Silver Coins* to his library, it was still the go-to American reference for coins of all kinds.

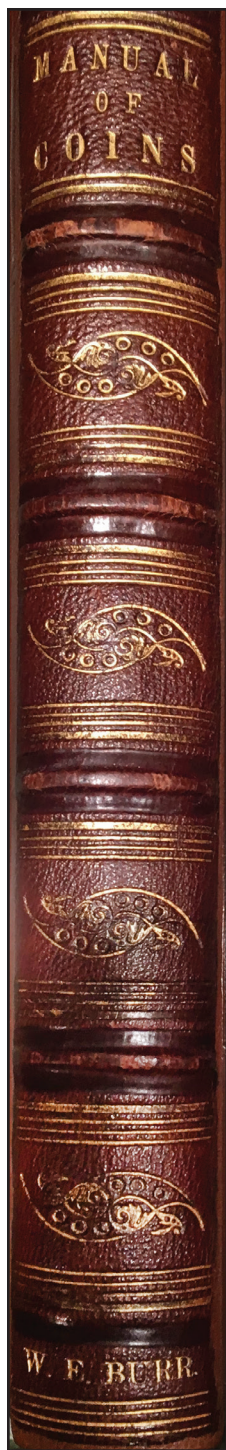
The Jacob Eckfeldt inscription in Burr's volume is indeed revelatory. It calls into question the long-standing belief that all serious numismatists of the antebellum era lived hard by the Atlantic seaboard in an arc that stretched from Baltimore on the Patapsco, north to Boston on the Charles. Granted, the bluegrass state had entered the Union during George Washington's first term as President, but to east coasters, Kentucky in 1855 was still the untamed west. Yet here is the standard reference for American coinage, sold to a Kentuckian who apparently knew the Assayer of the Mint, at least well enough to get his book inscribed. If there was one such serious numismatist in the fifteenth state, might there not have been others?

The inscription also corroborates what we have long been told about Jacob Eckfeldt: the man was the very definition of reticence. He certainly need not have been, for was the scion of one of the ruling families—the Eckfeldts—who along with the Pattersons, ran the Philadelphia Mint as a family sinecure. These two dynasties merged in 1840, when Jacob's sister Susanna married the Mint Director's nephew (and Jacob's Assistant Assayer and co-author), William DuBois. Jacob, therefore, need not take a back seat to anyone at the Mint, but, it seems, the back seat was always where he was most comfortable.

Consider the story that Evans tells in *The Illustrated History of the First United States Mint*: in 1832, when Joseph Richardson, Jr. vacated the Assayer's position after holding it for 36 years, "Mr. E. shrank from this responsibility," and only the intervention of well-placed friends secured him the appointment, from President Jackson, as the Mint's third Assayer. We hear the same sort of thing from DuBois in the October 1872 issue of *The American Journal of Numismatics*, when he eulogizes his late brother-in-law as "...a man of pure character, of retiring habits, and of large information; not a writer or a speaker, but a worker."

DuBois's characterization of Eckfeldt as a shy type rings true, but one phrase in this brief obituary strikes the modern reader as a bit off-kilter. Although a facile and fecund author, DuBois used a mere five sentences to eulogize his brother-in-law and professional colleague of nearly 40 years in the premier numismatic journal of its day. Even more curious was his description of his co-author of two books (in 1850, they collaborated again to write *New Varieties of Gold and Silver Coins, Counterfeit Coins, and Bullion; with Mint Values*), as "not a writer." It seemed as if DuBois was attempting to de-emphasize Eckfeldt's contributions to their joint enterprise.

Nine years later, that qualifier "seemed" was removed when William's obituary appeared in the October, 1881 issue of *The American Journal of Numismatics*. Given the nepotism in which the Mint marinated, the writer, Patterson DuBois, was glorifying his late father at the expense of devaluing his late uncle. According to Patterson, the partnership between Eckfeldt and DuBois was completely compartmentalized:



“Strictly speaking, Mr. Eckfeldt was the scientific center, while Mr. DuBois expanded the sphere of labor by venturing into new fields, not contemplated in the establishment of the Mint service.” Given what we now know about DuBois restriking delicacies for Matthew Stickney and certifying that Robert Coulton Davis’s Type III restrike 1804 dollar was *not* a restrike, that last note may not constitute the unalloyed compliment Patterson meant to convey.

Patterson’s main point, however, was that in the brother-in-law partnership, Eckfeldt was Mr. Inside, and DuBois was Mr. Outside. Patterson expanded on that assertion by noting: “If to Mr. Eckfeldt largely belongs the credit of giving our coin a character, to Mr. DuBois clings the honor of widening its reputation by giving the Institution a voice in literature and a permanent hearing among the nations.” In short, dad was right: uncle was “not a writer.”

This sentiment was codified later in the obituary (no mere five sentences here, rather nearly three pages long), when Patterson says of his father:

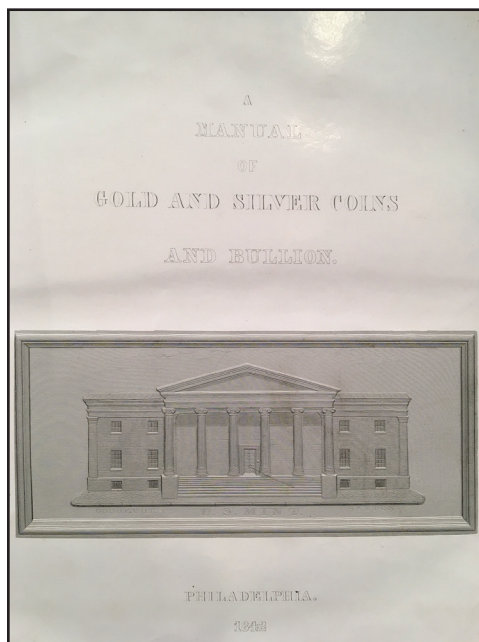
Between 1842 and 1852 he published, (several editions of each,) four works on coins and subjects related thereto. Among these was the *Manual of Gold and Silver Coins of all Nations*. If it looked back on the French of Bonneville and the English of Kelley, it was a new work, fundamental, original, *American*. It filled a new place in literature; it had no real predecessor, as it has had no successor; it offered the first methodical treatise on bullion, handled counterfeit coins (of which Mr. D. gathered a large collection, and in which he was pre-eminently an expert,) tabulated specific gravities, money values, and numerous other vital matters in the science of minting. A book with an author, (in the best sense,) its acceptance as an authority was world-wide.

Modern observers would undoubtedly remark that Patterson DuBois here underestimated the *Manual’s* debt to French and British sources, and overestimated its acceptance as a global authority, but would agree with his basic premise that it was an *American* work, which had a significant impact upon the formative generation of coin collectors. For seventeen years, until the appearance of Dickeson’s *American Numismatical Manual*, it was the pre-eminent American coin reference, especially since its lavish illustrations provided collectors with their first visual guide to American coinage. During those mid-century years, thanks largely to Eckfeldt and DuBois, the U. S. Mint was not only the nation’s leading

The beautiful spine of the *Manual*, with Burr’s name in gilt at the bottom.



The *Manual's* frontispiece, a rendering of the second U.S. Mint created by Joseph Saxton's medal-ruling machine.



coin dealer, but also its authentication bureau, and its publisher of reference books. In modern terms, it was as if Heritage Auctions, the Professional Coin Grading Service and Whitman Publishing operated as a single functioning entity.

All of this, however, was not wrought by William DuBois alone. Winners and survivors write the history of events; it appears that the surviving DuBois boys made a conscious attempt to exile Jacob Eckfeldt to the Assayer's laboratory, thus excluding him from the Mint's literary history. It may well have been that William DuBois did the lion's share of the writing for the *Manual of Gold and Silver Coins* and for *New Varieties of Gold and Silver Coins*, but Eckfeldt no doubt provided most of the research for these books, and so earned his billing as co-author.

Confirmation for this assertion comes from a source who should know, namely William DuBois. In 1846, DuBois was credited as the sole author of the first guidebook to the collection of the Mint Cabinet: *Pledges of History: A Brief Account of the Collection of Coins Belonging to the Mint of the United States, More Particularly of the Antique Specimens*. In the author's preface, dedicating the volume to Jacob Eckfeldt and Mint Director Robert Maskell Patterson, DuBois admitted: "The writer will save himself some criticisms, by saying, that he has neither the skill, nor the zeal, to fulfill this duty in a technical and scientific method." So let us acknowledge, all DuBois revisionist history notwithstanding, that Jacob Eckfeldt deserves his billing as co-author with William DuBois of *A Manual of Gold and Silver Coins of All Nations*.

Quibbles about authorship aside, there can be no controversy about the high value that Kentucky's William E. Burr placed upon Eckfeldt's and DuBois's work. He had the book bound in in very thick boards, in full brown morocco, with beveled edges



The full wingspan of Burr's copy of the *Manual*, a lovely example of mid-19th century American fine binding.

and sides intricately paneled and decorated in gilt, and all page edges gilt. The spine has five raised bands, with resulting compartments lettered or decorated in gilt, including "W.E. Burr" stamped in gilt in the bottom compartment.

Doting owners and their treasured volumes must eventually part. Regrettably, the provenance of this lovely volume is lost to history after it left Mr. Burr's possession. It remained obscure until around 1989, when famed numismatic bibliopole George Frederick Kolbe purchased it, in pieces, from a non-numismatic bookseller. He arranged for an expert rebacking, which retained the original boards and spine.

Kolbe offered Burr's copy of the *Manual* as lot 347 of his *Mail Bid Sale XLII*, February 2, 1990, where it was purchased by Armand Champa of Louisville, thus returning this volume to its "Old Kentucky Home." "Champ" included it as entry 18 in his landmark "Numismatica Americana" exhibition of numismatic literature at the centennial convention of the American Numismatic Association at Rosemont in 1991. Its next appearance was in 1995, at Auctions by Bowers and Merena, Inc.'s *The Armand Champa Library Part Three*, as lot 2241, where it was purchased by the great Dallas numismatist Harry W. Bass. Most recently, it appeared again at auction as lot 262 of Kolbe's *Harry W. Bass, Jr., Numismatic Library Sale, Part Two*, in 1999, complete with the Kolbe-designed and executed Harry Bass bookplate, from which it entered your columnist's library.

Interestingly, this pioneer of American numismatic literature has remained at the forefront in the age of social media. In September of 2017, when Washington nu-

mismatist Kellen Hoard established the Numismatic Bibliomania Society's Instagram account, he chose images of the Burr-Kolbe-Champa-Bass-Orosz copy of the *Manual* to provide the inaugural postings displayed upon it.

When Jacob Eckfeldt inscribed a mere 12 words (three of which were single-letter abbreviations) on the inside cover of William E. Burr's *A Manual of Gold and Silver Coins of All Nations*, he could scarcely have imagined a time when it would be featured in a national exhibition, merit a color photograph on the cover of an international auction sale, or indeed, provide the first of countless images in a numismatic literary club's Instagram feed. Perhaps, even with his well-documented retiring nature and his undeniable natural diffidence, Eckfeldt's shade might turn to that of his brother-in-law William DuBois, and query, quietly but firmly, "Not bad for a fella who was 'Not a writer,' eh?"



## Flashback

### *1989 Carnegie Library Visit*

Numismatic bibliomaniacs visit the Carnegie Library during the 1989 ANA convention in Pittsburgh, arranged by Wayne Homren. Photo provided by Wayne Homren.

Pictured below are Mark Auerbach, George Kolbe, Wayne Homren, Frank Katen, Ken Lowe, Myron Xenos, John Bergman, and Armand Champa.



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# How to make your numismatic library work for you

By Shanna Schmidt

One year ago I left the comfy confines of my large downtown Chicago numismatic library and started over. The Harlan J. Berk Ltd. library started by my father in the 1960s and taken over by me four decades later was near complete and current. Now I am rebuilding the library of my dreams of ancient numismatics for my own. It is a costly affair as anyone can attest who purchases numismatic literature. Most of the titles are out of print, translating into higher retail prices when they do become available. One can certainly look online at publications, and some wonderful websites to do that, but nothing can replace the need for the actual book when it comes to studying coins, finding pedigrees and attribution. Small scholarly publications won't become available online for years, if ever. Unfortunately for the numismatist of ancient coins, these publications are too specialized and only appear in paper form.

Most people who are just starting out or don't have means to afford a numismatic library turn to one of the search engines like *AC Search* or *Coinarchives* to find attributions. This can turn into a rather laborious task, as coins were struck with different symbols, legends, and styles that to the novice eye are not entirely noticeable. This results in an incorrect attribution. Instead, I've found the search engines to be extremely effective in identifying hard to find coins, at least geographically, and then turning to the specific die studies or collections (e.g. *Sylloge Nummorum Graecorum* (SNG), British Museum (BM), Roman Imperial Coins (RIC), etc.) for a specific die match. For the dealer or serious collector going "to the book" is vitally important for finding the most accurate information. Particularly for the dealer, correctly attributing a coin is a service that the buyer deserves. By taking the time to correctly attribute coins, dealers can differentiate themselves and offer added value to potential customers.

So how does one go about getting a library that works for you? The first is to establish an account with *Coinarchives Pro*. The \$600/year membership is in fact very little when you consider the information you can gather. Although one shouldn't use a search engine as a sole methodology for coin attribution, it is an excellent starting point for research. For example, if you have a bronze coin with a head on the obverse and horse/rider on the reverse, the coin could equally be Greek or Roman. A quick search on a *Coinarchives Pro* could confirm that the coin is likely a Roman provincial piece and could direct you to which reference book you could use to find the exact type. This is far better than attributing the coin only halfway which is usually what you would do when you don't consult the reference book.

Another useful way to find literature for Greek coins is to turn to the wonderful annotated bibliography written by William E. Daehn. Daehn wrote an essential 2012 reference book published by Classical Numismatics Group which provides article information on geographic location for articles and books on Greek coinage. The book

was a 20-year long project of Mr. Daehn. Incidentally, if you want to read more about Bill Daehn's library you can read the *The Asylum*, Autumn 2017 issue on "Bibliomania Origin Stories" (p. 17-18). He compiled information using some of the best numismatic libraries and of private collectors/dealers. No doubt in the future an updated version will be undertaken to include the numerous articles and books written since its publication. This guide is another useful springboard for finding the correct book for attribution.

Granted, not everyone wants to buy the die study for a scarce Greek city just because they happen to purchase a coin. For a professional numismatist, purchasing the book may make sense because the numismatist may handle that coin type again and subsequently resells create stronger client/dealer relationships. For others, a local university might come in handy. The majority of city libraries are not likely to carry a die study on the coinage of Naxos, but if you have the luxury of a good university library nearby it is quite possible you'll find that book or at least be able to have your local library take it on loan from another.

Aside from coin attribution, having a good numismatic library is helpful for determining authenticity. A recent example involving me is when a very important coin came to auction and a client wanted me to represent him in auction to purchase it. This coin was "unique" and suggested to be "the finest known". Today, those words usually incite a certain amount of skepticism, especially if there is no confirmed pedigree from an established auction house more than 30+ years ago. The possibility always exists that a collector could have bought the coin privately years ago as coins were often bought and sold out of auction. Cultural property restrictions were not in place as they are today, and aside from declaring coins as a procedure, they were generally not subject to seizure. So when we have a unique coin that can't really be confirmed through *Coinarchives*, the logical first step was to consult with Daehn's book and see what literature was out there on the subject. This led me to the scholar who conducted a die study on the series. I purchased the book and reached out to the author to discuss this unusual new coin. I even included another dealer in the conversation that was a known expert in the area. Between the three of us we determined why this coin must be a fantasy piece. Of course our determination is open to critique and disagreement, however, in my mind I feel like I saved my customer's time, energy and money in buying a forgery. I also learned more about this area so in the future I can be better prepared to evaluate new coins that come into the market. The book allowed me to learn more about the subject which then made my auction representation services even more valuable.

For starting an ancient numismatic library one should have the general references that typically focus on museum holdings or large private collections. For Greek coins, the *Sylloge Nummorum Graecorum* (SNG) series, which publishes mainly museum collections and a few larger private collections, is likely the most popular. SNG Copenhagen and SNG American Numismatic Society (ANS) are two of the most utilized for the American collectors. SNG France (or The Bibliothèque Nationale, BN, in Paris) and SNG München are also highly utilized, but an abundance of museums across the globe have been catalogued under the SNG umbrella. Sets like the British Museum (for Greek and Roman), Roman Imperial Coins (RIC), The McClean Col-

lection of Greek Coins (in the Fitzwilliam museum at Cambridge), Dumbarton Oaks Museum for Byzantine coins (Harvard), The Jameson Collection (private collection of Greek and Roman coins that was catalogued in a four-part volume set) and the Gulbenkian Collection (private collection of Greek coins) are extremely helpful. For Republican coins most people use Michael Crawford's two volume set. Many use the David Sear guides for Roman and Greek coins as a starting point. The Greek is a two-volume set and the Roman is currently being revised and is a multi-volume work.

Once you have the basic books for coin attribution then I would recommend adding specialized books as you need them, noting that new books are constantly being published, so trying to buy all coin books is unrealistic and cost prohibitive. Some of the best numismatic libraries also have all the major auction catalogs prior to the rollout of *Coinarchives* which generally house all major auction records from 2000 and onwards. While coin collecting is indeed popular in the United States, a majority of the sought after auction catalogs come from Europe. Companies like Jacob Hirsch, Naville, Leo Hamburger, Bank Leu, Münzen und Medaillon and countless others are immensely useful for researching pedigrees and viewing coins. Buying even single copies of these auctions can be extremely costly to most collectors so for the majority of people this may be cost prohibitive.

However, the nice thing about forming a good numismatic library today is that catalogs from premier auctions houses like NAC Zürich or Triton (CNG) are given for free by most of the auction houses for interested customers. As a dealer I ask for extra copies of catalogs and disperse them to my clientele. When a catalog has a great collection then holding onto the catalog is a good idea if you have the space. Going to *Coinarchives Pro* is always an option, but sometimes having the paper version is a highly effective research tool.

A handful of reliable and fair booksellers for ancient numismatics exist. A serious collector can always buy in auction as well. Most of the older numismatic publications are out of print, but they inevitably come up in auction if one is patient enough. In the U.S. most know that Kolbe & Fanning or Charles Davis can usually help satisfy the book buying urge. Douglas Saville or Paul-Francis Jacquier operate overseas. These book dealers are the ones that I have to turned to when I needed a book.

I can't stress enough how helpful it is to have a numismatic library. Good things do take time and money so buying books slowly is a good way to start. If anyone should ever need help or guidance on building a good numismatic library I would be happy to help. You can contact the author at [shanna@shannaschmidt.com](mailto:shanna@shannaschmidt.com).





# A to V: Seth Stevenson

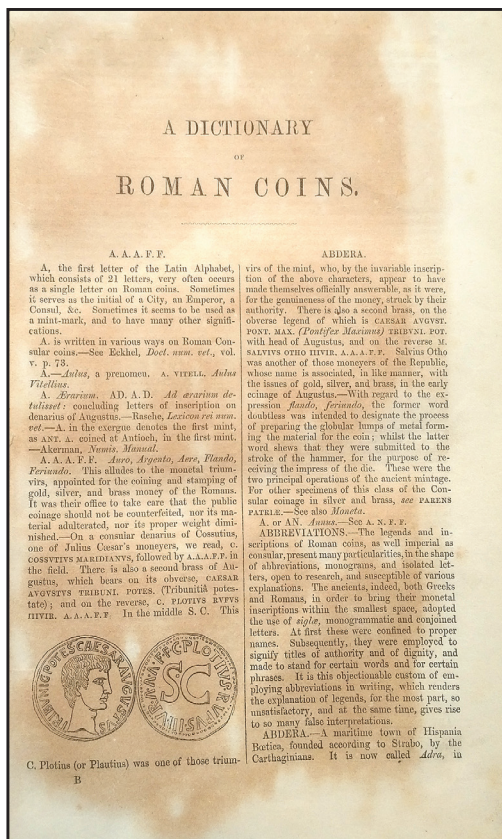
By David R Pickup

I like a book that is a bit battered because it is a sign that it has been well used. In my legal practice, I often see people at hearings with the latest version of expensive legal textbooks. Very impressive, but volumes with bookmarks and place markers show the owner has actually opened the book and may have read a bit. The same applies to bibles, but that is another story.

I bought an old book years ago, for I think £10.00. It was obviously a dictionary of classical coins. It was not in good condition to say the least. The spine was missing and it was bound with worn boards, one of which was loose. Many of the pages were still uncut. The book ended at the letter V and the lack of title pages meant that I did not know what book it was or who wrote it. Not such a bargain. Some time afterwards I discovered it was Seth Stevenson's *A Dictionary of Roman Coins*, or most of it at least.

Seth Stevenson was born in Norfolk in the east of England. He worked for 45 years in his father's newspaper the *Norfolk Chronicle* and eventually became the editor. As well as having a full-time career, he was involved in the public life of the city and was a member of many local societies. He became a councillor and then mayor in 1832. In his youth, he visited the battlefield of Waterloo the year after the battle and toured Europe. He published books on his travels. A man of his time, of strong conservative views in politics and religion, and a generous and kind family man. A typical coin collector, then!

He wrote an article on a late Roman gold coin set in an Anglo-Saxon mounted as jewellery which was published. The article is interesting also for his comments on the Numismatic Society, to which he belonged. He ends with a dedication to "testify [his] appreciative respect for a society to which, from its first foundation, [he] had the un-



series ceases about the time that that of Arles commences, and it is probable that Constantine transferred the monetary establishment of Tarraco to his new capital. (Madden, *Handbook of Rom. Num.*, p. 160; *Num. Chron.*, N.S., 1862, vol. ii., pp. 49, 243.)

VICTOR OMNIVM GENTIVM AVG. N. (*Augustus noster*.) Maxentius in military dress standing to r., holding in l. hand a spear, and receiving a victory from Mars, helmeted, standing to l., holding a trophy; between them a figure, prostrate at the feet of the Emperor; in the *exergue* P. OST. (*Prima Ostia*.) Obv. MAXENTIVS P. F. AVG. Head of Maxentius to r., laureated. N. (500 frcs.), Æ II. (30 frcs.)

After the defeat of Alexander in A.D. 311, the mint of Carthage was transferred by Maxentius to Ostia, and soon after the defeat of Maxentius by Constantine the mint of Ostia was transferred to Rome. (Madden, *Num. Chron.*, N.S., 1862, vol. ii., pp. 46, 47; 1865, vol. v., p. 3.)

VICTOR. SEVER. AVG. [or C. AVG.] (*Victoria Severi Augusti*) [or *Cesaris Augusti*.] Victory walking to l., holding wreath and palm. Obv. IMP. CAES. L. SEP. SEV. PERT. AVG. COS. I. or II. Head of Septimius Severus to r., laureated. R. (12 frcs.)

VICTOR. TIBERI. AQS. (*Victoria Tiberii Augusti*.) Cross on four steps or on a globe, or alone—on *Solidi* (60 frcs.), *Semisses* (60 frcs.), and *Tremisses* (15 frcs.), of Tiberius II. Constantine—also the legend VICTOR MAVRI. AVG on *Semisses* of Mauricius Tiberius. (40 frcs.)

VICTORE AVG. N. (*Augusti Nostri*) VOTIS. Victory seated to r., on a cuirass and shield, holding on her knees a shield on which VOT. X MVL XX [or XXX alone in two lines]: before her a trophy at the foot of which two captives weeping; in the *exergue* P. T. (*Prima Tarraconis*) or V. (*Romæ*.) N. *front Caylus* and *Wiczay* (150 frcs.) [*Vota*.]



VICTORES AVGVSTI. Valentinian I. and his son, seated facing, holding a globe; above, Victory flying crowning them both; between them sometimes a palm; in the *exergue* TROB. (*Treveris* 72.) Obv. D.N. VALENTINIANVS P. F. AVG. Bust of Valentinian I. to l., with helmet ornamented with three stars and a cuirass, holding a spear and a shield, on which is represented the Emperor on horseback, throwing down an enemy. N. (150 frcs.) Similar reverse type representing Valentinian I. and Valens on gold coin of Valens. (60 frcs.)

VICTORES [VBIQVE VICTORES; VNDIQVE VICTORES.]

VICTORI. AVG. (*Victoria Augusti*.) Victory walking to l., holding a crown and a spear.

Obv. IMP. C. POSTVMVS P. F. AVG. Bust of Postumus to r., radiated. Æ II. (10 frcs.)

VICTORI. AVG. (*Victoria Augusti*.) Victory in a *biga* to l., holding a wreath and a palm on gold coins of Carus (200 frcs.) and Diocletian (150 frcs.)

VICTORI. AVG. (*Victoria Augusti*.) Carausius standing to l. in military dress, holding globe and spear, and crowned by Victory, who holds a palm. Obv. IMP. CARAVSIVS P. F. AVG. Bust of Carausius to r. R. (300 frcs.)

VICTORI. AVGG. (*Victoria Augustorum*.) Maximus standing to l. in military dress, holding a globe surmounted by a Victory and a standard. Obv. D. N. MAGNVS (sic) P. F. AVG. Bust of Magnus Maximus to r., diademed. Æ. (2 frcs.)

VICTORI. AVGGG. (*Victoria Augustorum*.) Severus III. standing facing, placing his right foot on a human headed serpent, and holding a cross and a globe surmounted by a Victory; in the *field* RV. (*Ravenna*); in the *exergue* CONOB. Obv. D. N. IBVS [for LIBIS or LIBIVS] SEVERVS P. F. AVG. Bust of Libius Severus III. to r., diademed. N. (30 frcs.)

VICTORI. AVSSS. (*Victoria Augusti*.) Cross; in the *exergue* CONOB. Obv. P. or D.N. TIBERI. AQS. Bust of Tiberius II. Constantine to r., diademed. N. *Semi-solidus* (40 frcs.)

VICTORI. MAVRI. AVG. (*Victoria Mauricii Augusti*.) Cross; in *exergue* CONOB. on *tremisses* of Tiberius II. Constantine (20 frcs.), and on *semisses* of Mauricius Tiberius (40 frcs.)

VICTORI. AVGGGG. (*Victoria Augustorum*.) Victory standing l., holding a cross; in the *exergue* CONOB. Obv. D.N. TB or LIB. SEVERVS P. F. AVG. Bust of Libius Severus III. to r., diademed. N. *Tremissis* (15 frcs.)

VICTORI. AVGVVS. (*Victoria Augusti*.) The *Labarum* terminating in a cross, with the monogram of Christ  $\chi\rho$ ; and two captives, on a brass medallion of Jovian, given by *Mionnet*.

VICTORI GENTIVM BARBAR. (*Barbararum*.) The Emperor galloping to r., hurling his spear at a kneeling foe, who defends himself with spear and buckler; under the feet of the horse, a dying enemy—on brass medallions of Constantine II., (250 frcs.) and Constantians I. (150 frcs.)

VICTORI. (*Victori*.) ERCVLI. VICTORI. *Erculi Victori*, on gold and silver coins of *Emilianus*—HERCVLI VICTORI on coins of Maximian Hercules, Constantius Chlorus, Galerius Maximianus, Severus II., Maximinus II., Licianus I., and Constantine I.—IOVI VICTORI on coins of Domitianus, Hadrianus, Commodus, Albinus, Septimius Severus, Elagabalus, Gallienus, Postumus, Victorinus I., Claudius II., Aurelianus, Vabalathus, Tetricus I., Tetricus II., Tacitus, Florianus, Probus and Carausius—MARTI VICTORI on coins of M. Aurelius, Pescennius Niger, Septimius Severus, Geta, Alexander Severus, Claudius II., and Florianus—MARTI VICTORI AVG. (*Augusti*) on small brass coins of Probus—MARTI VICTORI AVG. N. (*Augusti Nostri*) on second brass

merited honour to belong". He modestly thanked all those fellow members who had contributed to his understanding of this historic piece. I like him more!

A quiet, modest scholar, in the summer of his final year he became ill and moved to live with his daughter and her husband in Cambridge. He died there on 22<sup>nd</sup> December 1853 aged 69. His life's work was the dictionary which he worked on for years and was incomplete at his passing. At his death, the "chief portion of [the] work was printed but still incomplete." <sup>1</sup> Roach Smith says that Seth's son, Henry, approached J.Y. Akerman to complete the book, who did nothing, and after his death in 1870s Fairholt, the artist who had worked on the illustrations, approached Roach Smith. Roach Smith wrote later that he struggled with working on the manuscript which was not very legible and the references in the book needed checking. Eventually F.W. Madden completed the work nearly 40 years after Seth's death. His son Henry, F.W. Madden, Dr. John Lee, J.Y. Akerman, C. Roach Smith all had been involved in this. The resulting volume is a work of considerable scholarship. It is still useful 120 years after its eventual publication which is confirmed by the fact it was reprinted in the 1960s and 1980s.

What of my book? I always thought it had been so well used that it had fallen apart and the torn first and last papers loss of discarded. However, the internal contents are in reasonable condition. I looked at the reprint by B.A. Seaby in 1982 which includes the preface to the 1889 edition and states that the book was left incomplete as the last letters UV-Z at the time of Seth's death. The majority of the book was *printed* at the time of Seth's death. So perhaps my volume as not a battered book that had lost its beginning and end but a copy of the incomplete version.

It would cost about £50.00 to buy a secondhand copy of the reprint so £10 is a bargain for an older book. I often use it to identify a Roman coin just as long as I do not collect anything beginning with a W, Y or Z!



## SOURCES

*Gentleman's Magazine* Volume 41 [1854] p 208.

*The Numismatic Chronicle* Vol 9 [1846-47] pp 131-143.

Roach Smith, Charles (1863), *Retrospections: Social and Archaeological*.

## NOTES

1 NC Vol 17 [1854-1855].





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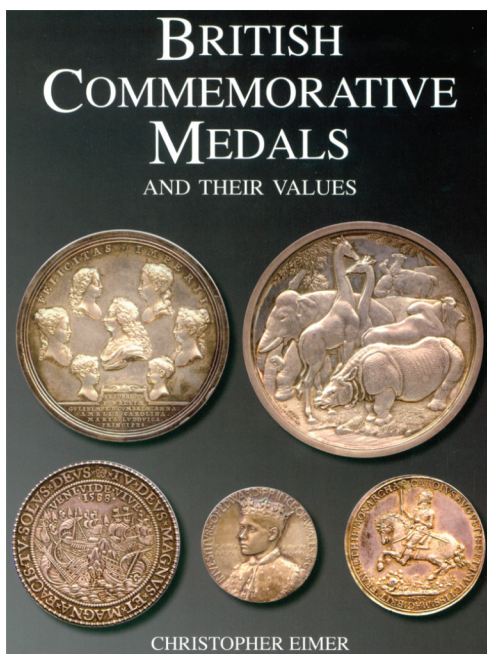
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